

## FALL TAILOR SUITS

With Them, Long Close Coats Will Be Worn.

## LINES OF THE AUTUMN SKIRT

Features of the Fashions Brought From Paris.

Beleros and Other Short Coats on Some of the Models—Much Inset Tailored Trimming Expected on the New Frocks—The Silhouette of the Modish Figure Settled, but the Details Left to Individual Taste—The Triple Skirt Idea Not Entirely Set Aside—Suggestions for the Lightweight Wool Frock—The New Silks Beautiful in Texture and Coloring—Charming Variety in Coats.

The autumn tailor frocks as displayed in the shop windows these early days are calculated to plunge the small woman into profound melancholy. Long, close fitting coats are the rule in these ready to wear costumes, and such coats must be allied to length of limb and grace of figure if they are to be worn successfully.

Doubtless, however, nothing will deter a host of women from buying the models regardless of small details of esthetics, for the long close coat bids fair to achieve great popularity, and whatever is popular will be worn.

These coats are really but a survival of



OF LIGHT WEIGHT WOOL.

spring and summer modes. The knowing ones had their spring tailor frocks made with the long, snugly fitted or plaited coat, and all through the summer the modified redingote has figured prominently in the fashion show. The manufacturers' guess seems a shrewd one, and it will be surprising if the long fitted coat does not take the fancy of the crowd this fall.

And, after all, the crowd might do much worse. In cloth the serenely plain tailored costume of the type under discussion is, if well cut and fitted, distinctly elegant despite its trim simplicity, and in serge, cheviot or the mixed tweeds and suitings it has much style.

The long coat will not by any means monopolize favor, though it is conspicuous in the early autumn tailor frock showing. One finds among the imported models and among the costumes turned out by the best tailors a liberal supply of short coats—belted, tight fitting, box, semi-fitting, bequeathed—and the irrepressible bolero is still with us.

For some figures nothing is more becoming than a bolero, and though, even when most original in detail, the bolero cannot pretend to have novelty, it will unquestionably be worn by many modish women during the coming winter.

One good bolero costume shown by a



SERGE SUIT.

Fifth avenue importer and sketched here was in a dark blue cloth, with embroidery in black, white, gold and ripe apricot upon the turned over point of collar, bolero front bottoms and cuffs. Another of hunter's green cloth has no trimming save narrow stitched bands of the cloth, interlacing in lattice fashion, while a third in violet departed from tailored severity only in inset lozenges of velvet a shade darker than the cloth, whose edges were stitched smoothly and firmly down upon the velvet.

There is to be much of this inset tailored trimming. It is said, lozenges, plain bands, scrolls, Greek key design, &c., set under the frock material instead of being applied upon it. There may be a contrast in color, but more often the contrast is in material and the coloring is in monotone.

Fancy stitching ornaments the plain skirts of some of the smartest new cloth tailor costumes, an undulating line being often chosen for the many lines of stitching. The tendency is toward greater simplicity in all skirts, and not only tailored skirts, but even the skirts of handsome visiting, dinner and evening gowns are frequently made unbroken in line and either with no applied trimming or with some flat trimming.

The cloth costume with plaited skirt stitched in many waving lines which figures among the cute illustrations the general character of the autumn skirt, and the bodices, too, with its snug, though draped lines, its stitched bands and its touches of velvet is fairly representative. There has been considerable discussion as to the fate of the plaited skirt, and many prophets, watching the success of the bell and umbrella

models and the revival of hip yoke and gored effects, have forecast the passing of the plaited walking skirt.

An usual, such sweeping deductions are misleading. One of the best informed New York buyers, recently returned from Paris, was discussing the other day the folly of hard and fast fashion laws at the present time.

"One of our chief failings over here," he said, "is our mania for jumping at hasty conclusions. Our fashion journals, on the lookout for novelty, pick up some new Parisian idea, and instead of giving it for what it is worth as a possibility for those

All of which is sound advice.

Among the newest walking skirts, one finds many plaited models; not, to be sure, many of the fitted skirts or skirts finely and regularly plaited all the way around, but skirts plaited in groups of five side or box plaits. Always there must be the clever goring which gives the snug hip line and flaring fulness at bottom.

The skirt that hangs straight or falls limply about the feet is hopelessly lacking in style, and as the ordinary walking skirt has no lining, special care must be given to its own lines and to the petticoat which is to be worn under it. If but one really

trimming save many rows of stitching above the hem. The skirt fitted smoothly over the hips and widened into a very pronounced ripple at the bottom.

Stitched bands and scroll or geometrical designs in the self-material are liked as skirt trimmings, especially upon the cloth skirts, and are smarter than braiding, although both silk fiber and soutache braids are among the possibilities, and there are fancy braids brightened with metallic threads which are used effectively in some instances.

A French frock of soft dull blue cloth, for example, was relieved by two inch flat braid in black and white, with a central

side, to run out upon the train in a long narrow point or rounded point following the outline of the train.

The ruffle or frill is used, too, to suggest a tunic outline, and in one attractive silk mousseline model pictured here many tiny overlapping frills of the mousseline were set on in this fashion, similar overlapping frills running over the shoulders and forming the short sleeves.

The triple skirt idea has not been entirely set aside and good effects are obtained through it, though the general outline must follow that accepted for the modish skirt, and the model is becoming only to a wearer with good skirt length. A pretty cashmere gown just turned out by one fashionable dressmaker and copied from a French frock employs the triple skirt or flounce idea, each section being bordered by two tucks, which, in the case of the two upper flounces, fall over a band of lace, forming a flat heading for the flounce beneath. Triple tucks run over the shoulders beneath a pointed yoke of lace.

This simple model is an excellent one for the inexpensive house frock, and, now that cashmere is once more fashionable and other lightweight wools at moderate prices are many, the simple house frock or afternoon frock should be an easy problem even to the woman of small dress allowance. Such frocks in white are always serviceable items in the cool weather wardrobe, and the new woolsens of this order

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## ON BUYING A HAT.

Insist on Standing Up When You Try It On, Says the Wise Woman.

"Don't be content to buy a hat just because it is thoroughly becoming to you as you sit before the milliner's mirror," says a woman noted for the taste that she shows in her hats.

"Stand up before the mirror and make sure that the hat is as becoming to you when you stand as when you are seated. Do not stand close before the mirror—walk away from it and get a glimpse of yourself from a distance. Assume a number of different attitudes, characteristic ones that you would naturally take when wearing the hat, and see if the hat suits you in them all."

"In other words try to see yourself as others will see you, judging your appearance in the hat as they will, not as you have judged for yourself when seated becomingly before the mirror with a clever milliner hovering about, flattering roses into your cheeks and excitement into your eyes."

"It is not an exaggeration to say that in nine cases out of ten if women stood to see how they looked in the hat that had so pleased them when seated they would find it unsatisfactory."

"Hence it is 'good business' in the millinery trade to keep customers seated until a sale is accomplished."

"It is women of medium height and short women who are the principal victims in the practically general custom of judging upon the becomingness of a hat while the customer is seated. The sweep of skirt in the sitting posture, the repose of attitude, the color coming to the face with the repose, the grace of gesture of arm as one takes glimpses into the hand mirror—favor the becomingness of the hat set upon one's head with the deft flattery of knowing fingers."

"The latter woman smiles back at herself under a heavily plumed picture hat, immensely becoming, simply because her sweep of skirt balances its huge proportions. Let her rise—how different is the effect!"

"The stout woman rises in the same way. Seated she forgets that she is not sitting for a portrait of her head, but must look just as well when standing, when the general lines of her figure and carriage may more likely than not ridicule the head effect so satisfactory when lines of figure and carriage are forgotten."

"A tall slender woman, even when seated, gives a fair impression of how she will look when standing. She retains the atmosphere of her height. Therefore she runs little risk of having a hat unbecoming to her when standing that has pleased her while tried on when she is seated; but even she should make perfectly sure of running no risk at all by rising from her chair, sweeping aside flatterers, and getting a distant glimpse of herself."

"Watch an actress buy a hat. She will teach you how to do it. She takes a great deal of time about her purchase. It is misjudging her to think her overfussy or putting on airs. She is simply bound to get the right effect as she sits, walks, stands, from front, back and sides, because her training makes her understand the importance of having a hat or bonnet lines carry out the costume suggestions in line of figure and expression of face."

Tamagno and the Student.

From the Boston Record.

After reading of the death of Tamagno, a Harvard "grad" last evening related an experience he had with the famous tenor when a freshman.

"With some of the other boys in my class," he said, "I used to go to the theaters and act as 'supper.' We used to think it was great sport. Well, one night half a dozen of us were to go on as soldiers in 'Il Trovatore,' in which Tamagno was singing. I was told that at a certain cue I was to go on the stage, arrest the tenor and lead him off to prison."

"I was pretty well coached and full of confidence, but when I got my cue and saw the singer I almost decided to let him go on with his singing and not undertake to arrest him. I am nothing of a Hercules and the burly tenor looked as though he could take me with one hand. However, I went after him, and what a fight he put up!"

"I knew that we were supposed to have a sham struggle, but I hadn't expected him to thrash around the way he did. I thought he was going to wipe me out with one blow."

"The preparation began to pour over my greasy paint and I was breathing pretty bad before he finally allowed himself to be overcome and led away to jail. When we reached the wings Tamagno looked at me and laughed heartily. 'Well, you did it,' he said, slapping me on the back. 'You looked me, didn't you? Keep on, we will make a fighter of you yet.'"

Bullet Hole Blues.

From the Louisville Courier-Journal.

In the curio dealer's private office last night a half dozen shabby pocket blues, each pierced two-thirds through with a round hole, like a bullet hole, were laid out on a table.

"They are bullet holes," said the dealer. "I know they are, because I made them myself."

He gave a loud laugh.

"A good many of my rich patrons," he said, "like to have among their heirlooms, a blue that have saved some soldier ancestor's life."

"If you are a son of the Revolution," he said, "what a nice thing it is to take down one of these perforated blues from a shelf in the library and hand it to your guest, saying: 'This blue saved the life of my maternal sixty-third cousin, Col. Ashmun McGill, in the night attack upon the British at Fort Mifflin, on the 26th of September, 1777, and so on.'"

"I sell a good many of these things to people with ancestors. To own such things is one of the fads and follies of the smart set."

## Corset Shield

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FROCKS OF CLOTH, CASHMERES AND MOUSSELINES.

whom it suits, insist that everything is to be subordinated to that idea, that everything else is out of the running.

"Because gored skirts have been revived, there will not be any plaited or shirred skirts. Because many new skirts are close around the hips and fit smoothly into the band, there will be no skirts full into the band. Because flat skirt trimmings are popular, flounces are dead. That's the sort of thing one hears, and it is all nonsense."

"There never was a time when so many differing ideas were accepted. No two of the great French dressmakers follow out the same schemes."

"In a general way the silhouette is a settled thing, but you'll see all sorts of costume."

good well shaped petticoat with plentiful bottom flare and flouncing can be afforded let that petticoat be sacred to the short street costume.

The long skirt will come nearer accomplishing its own salvation than the short skirt can, for contact with the floor will hold it out to some extent even if the petticoat worn beneath it is not all that could be desired in fullness and frilliness.

The hip yoke skirt with plaiting below is apparently gaining more and more favor.

The deep tucks or nun's plaits are still used upon skirt bottoms, but, save on the walking skirts, tuck trimming seems prone to take irregular lines suggestive of tunic effects. Two tucks pointing down at front and back and running up sharply at the sides appear upon a goodly number of the long skirt frocks, and the pointed line in the back often runs much longer than that of the front, accentuating the increasing importance of a slight train as opposed to the strictly round skirt of last season.

In a majority of cases these tucks, or at least the lowest tuck, disguise the line

line of raised dots in silver. Silver buttons harmonized well with the braiding, and there was a scarcely visible waistcoat of black satin.

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Several of the sketches this week offer suggestions for the lightweight wool frock so useful during the first cool days and practical throughout the season. One like that described has a hint of the triple skirt in its construction, but in this instance the three sections are not separate, but are stitched together, the upper one being cut in tabs at the bottom and sewed down

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